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and La Fontaine, his companions and his intimates. Because of their greater talent Furetière's very respectable endowments were soon forgotten. His works were neglected, and with the exception of his novel and the documents relating to his quarrel with the Academy, they do not seem to have survived even his own existence. He surely deserved better of his countrymen, for he represents in literature the genuine French stock, Gallic if you will, and it is with a feeling of justice rendered to an able man that we welcome his return to the ranks of poets and satirists.

Miss Bronk has taken the material for her attractively printed volume from the second edition of the *Poésies Diverses*, which appeared in 1664, nine years after the first edition. It includes all the satires, epistles and elegies, and a fair proportion of the comparatively unimportant society verse. The satires are, of course, the most significant and the most interesting, with their keen ridicule of the professional classes of the day. Boileau, and also Molière, found in them many suggestions for their best compositions. The epistles and elegies combine with the customary proffers of homage a good-natured railery of Parisian manners and fashions. The society verse brings Voiture before us, but a more solid and an honest Voiture. The "Stances au Roy" might be cited in point, where after lauding Louis' deeds at arms the poet reminds the monarch that noble laurels may be won in other fields :

Assez par ses combats la France est renommée,
Contre elle seulement l'ignorance est armée,
Pren soin pour l'annoblir de cultiver les Arts :
De la Guerre et des Arts vient une gloire égale,
Et ce fut la Tribune, aussi bien que Pharsale,
Qui rendit si fameux le premier des Césars.

The text is prefaced by a lengthy Introduction, where the facts of Furetière's career are gathered together from all available sources, printed and manuscript, and subjected to a friendly scrutiny. Commentaries on the style and thought of his various publications, literary and linguistic, run in and out of the biography. A final chapter discusses the author's relations with Boileau.

Excellent notes are appended to the text, and also a well chosen glossary of unusual words and expressions.

The typography reproduces the spelling of the

original and thus subserves a linguistic purpose as well. We only question whether the old and arbitrary confusion of *v* and *u* is not needlessly disconcerting. The effort of the editor to revive an interest in Furetière, the poet, is successful in every way, and we hope that the present volume may be the forerunner of other selections from his works. For hardly a library in this country contains any of his verse, so helpful, however, to an understanding of the literary history of France under Louis XIV.

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Les Sources italiennes de la "Deffense et Illustration de la langue françoise" de Joachim Du Bellay. Par PIERRE VILLEY. (Bibliothèque littéraire de la Renaissance, ix.) Paris : Librairie H. Champion, 1908. Small octavo, pp. 162.

This little brochure is by the author of the three large and important volumes on Montaigne — on the Sources and the Evolution of the *Essais* — that appeared last Spring, and that gained for M. Villey the title of *docteur ès lettres*. The present work, small as it is, cannot fail to add to its young writer's already distinguished reputation. It has the same qualities of remarkable scholarship, keenness of perception and excellence of presentation that is to be found in his previous productions.

The object of this *étude* is to make known that the originality of thought and expression that has been ascribed to the '*Deffense et Illustration*' is far less than has been believed : that, in fact, it amounts to very little. M. Villey has discovered — that word is here literally true — that not only the most important part of Du Bellay's famous argument for the use of the vulgar tongue, but the verbal expression of it is taken directly from a not very well-known Italian author — Sperone Speroni. Several of Du Bellay's chapters are simply translated from the Italian text.

This surprising news M. Villey prefates by an admirable and very interesting study of the influence of Italian writers on the Pléiade and on the

development of the French language in the sixteenth century.

But the little volume begins farther back than that, with a sketch of the development of the Tuscan tongue at the beginning of the fifteenth century, and points out that the emancipation of the Italian vulgar preceded by two or three generations that of the French vulgar. M. Villey gives interesting sketches of the men who wrought this work, and citations from their writings:—Leone Battista Alberti among the earliest. A hundred years later when the most original works were already clothed in Italian, the discussion regarding the superiority of Latin still continued, and Cardinal Bembo, who was counted among the pure Ciceronians, astonished the world of letters by openly taking sides with the “party of the barbarians,” and became the principal defender of the Tuscan tongue.

Alberti had only claimed the right of the Italian language to existence. Bembo asserted that for certain subjects it should always be employed, and declared that the ancient languages no longer sufficed for modern needs.

Many minor questions arose in the debates on the principal points, and M. Villey describes the grammatical and orthographical labors that now were entered upon, while the fighting between Latin and Italian still continued. These later battles—skirmishes of varying fortune—were unimportant as regarded the cause in Italy; Bembo had secured its victory; but as regarded France, they were of moment. Their contemporary character not only attracted the attention of those Frenchmen who were rising to defend their own language, but they did not hesitate to borrow from their Italian brothers armor and weapons for the fight.

The most conspicuous of these Frenchmen was Joachim Du Bellay: henceforth indissolubly associated with him—thanks to M. Villey—is the Italian Sperone Speroni, a celebrity in his own day, whose dying fame is now suddenly revived. He was twenty-four years older than Du Bellay; and in 1542 there were published ten Dialogues by him. They had a great and immediate success; the Aldus press issued five new editions in the next four years. One of these Dialogues was “*Della Lengua*”; and of this Dialogue the

“*Deffense et Illustration*” is in great measure a translation. The ample and entirely convincing proofs of this are to be found in M. Villey’s volume. He gives twenty pages of parallel passages and then prints in full Speroni’s Dialogues.

He deals justly with Du Bellay and somewhat lightens the blow to his reputation dealt by the facts here set forth, by remarking that these borrowings should not be judged from our modern point of view. In M. Villey’s words: “Du Bellay would have thought himself blameworthy had he borrowed phrases and whole chapters from a French author; but to despoil a foreign author, writing in a different language from ours, was to play the part of a good Frenchman—was to labor for the enrichment of our language.”

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MODERN FRENCH LITERATURE.

MICHEL SALOMON: *Charles Nodier et le groupe romantique, d'après des documents inédits.* Paris: Perrin et Cie., 1908.

Great interest attaches to the publication of M. Salomon’s *Nodier*, relieving, as it does, one of the most interesting figures in the French Romantic School. One is rather surprised that the task should have been left undone so long. No work of importance on Nodier has been published since 1867, the date of his daughter’s *Souvenirs*; yet none of the minor Romanticists are more sympathetic, or more important in literary history.

This book is very carefully ‘documenté,’ and written in a style not without humour. A little over one-third of the volume is taken up with the life of Nodier. Much unpublished detail is here brought to light: the author has ransacked municipal records and old letter-files, verifying his dates and incidents with an almost philological patience. Less vivid than Mme. Menessier’s reminiscences, M. Salomon’s chapters give us, in recompense, a more complete portrait of the genial polygraph and bibliophile: we may follow him, a second La Fontaine, in his youthful wanderings in the Jura, read snatches of his